

ROSSELLINI

Fri. 3:00 skelter, dir. of French school List And.

Samici (?) of special import

Also older writings

Medici, Pascal, Death of Socrates

Feb. 25 to NYC - essential

Also March 31

READ Modern Prince, Gramsci (p. 122 of Prison N., + p 277  
Freud: psycho-pathology of E. D. L. last 100 pages  
Dreams

H. Stewart Hughes, The U.S. + Italy

Salvemini Origin of Fas. in Italy

Bazin

FEB. 1 Sun 1:00 ROMA

2 MON 1:00 PALAN

4 WED 9:00 ROMA

11:00 PALAN (POSSIBLE)

OFFICE HOURS

WED 2-3

FRI 9-11, 1-3

THUR 1:15-2:15

2/4

'73-'74 Screen (Winter) on Rossellini

Gramsci - 1<sup>st</sup> period

Freud - 2<sup>nd</sup> period

Co - 3<sup>rd</sup> period

Semiotics of the image



2/4 cont.

Rossellini in 3 stages

Upper class bourgeoisie, trained to be architect

30+ films an unsure of R.'s commitment to movie

Made under fascist govt.

5 or 6 shorts

Made La Nave Bianca (1941) his first feature

2/ non-actors

Produced by Robertos

2<sup>nd</sup>

co-scripted by Antonioni

Mom of the Cross (1943) + Desiderio (?) ~~and~~ other took over

Thought to close Ross.'s fascist period

Rome Open City (1945)

Magnani + most characters not non-pros.

Passion

Summer Year 0 (1947) unavailable

Probably best of 3

Rome + Passion hit America in '47 w/ Ric. Thayer

report

Ross. acclaimed, tho no personal money

(Rugman hit in '57

1957-'64 foreign blitz)

L'Amore (1948)

2 part

Enter film in Magnani's bedroom, on phone

Il Diavolo (1949)

The Mythic

Magnani pregnant by Fellini (John the Baptist)

La Macchinazione (1949)

Introducing camera to peasants - freeing them from superstition

"war  
trilogy"

1<sup>st</sup>  
period



Rossellini

2/4

1949 back w/ neo-realism

Bergman saw Ross's films, wrote him

Ross came to USA, took J.B. back (49-54)

Stromboli (49) w/ J.B.

Little Flowers of St. Francis (1950)

w/ J.B.

"Passive + transcendent suffering"

1952

Sketches a film for punch collection movie

20 min film on cat

Europe 51 (We Were Strangers)

Dist. w/ J.B.

Prod. by Ponti + de Laurentis

Their 1<sup>st</sup> collaboration

1<sup>st</sup> grand for American audience

1953

Liberta (?)

Voyage in Italy

Rhomer + Rhettte do love

Asks for friend

Another compilation

Ross receives play offers

Directs plays + opera to find movies

Including Joan of Arc story

J.B. in title role

1954

1954 stage version is filmed

Napoli - 15 min. short

Fian

J.B.'s last

Ross begins supervising other films

Storyboards + discusses but doesn't attend shooting

2nd  
period



Orint Express and others  
Fear + Joao/are flopped  
Crushed him

1955-57 no films directed  
Risks off w/ J.B.

1958

Ross. visited India w/ 16mm camera  
Whole lot of footage  
1st use of his lens - Panchinoy

1959

General della Rovere  
De Sica stars  
Ross. hates  
~~Auth. Rhoma~~ (?) Era Notta A Rhoma

1960 V

Viva l'Italia  
about Santaldi

Vanina Vanini

Based on Stendhal's Italian comedies

1961

Shorts for TV (RAI)

100 Yrs of Turin 45 min

Blood on the Balcony

Supervised by Ross.

A View from the bridge

1962

Rogo Pag (?)

Collection film - w/ Godard, Pasolini

J. Carabini - play

Later filmed by Godard

Ross. supervised

Begins working w/ French

3rd  
period -  
to be  
skipped  
in this course



Rossellini

2/4 cont.

1964

Turned to TV fully, under contract to RAI

Filmed history of civilization

The Iron Age

No theatrical release

Starts w/ fire invention

No narrative

1966

The Rise of Louis XIV

1967

Struggle of Man for Survival

Dir by Ross Jr.

1970

Socrates

1971

Augustine of Hippo

1972

Blaise Pascal

1973

Age of Medici

And he continues the development of civilization  
"Text w/ omissions"

In absence which makes itself felt

≠ Neo-realism

Italians see it as political

1945 Communists excluded from reconstruction gov't

1946 Italian critics approach as political polemic

Neo-realist attached to leftist causes

Gramsci in left of left

Ross. approaches ideology w/o engaging it

Missing Text is an ideological one ①

Sexual/Helladic text present as a "fellow traveler"

to the text ②

F further

But not as  
of the failure  
of these  
texts

↓



\*

③ Director's text is absent  
Film relies on "history" or something like that  
READ LACAN & ECO at some point

2/11

Reviews Bazin's 1<sup>st</sup> 100

Library, Horace Mann, responds, Silverman

Nights of Cabiria

Cabiria's religious retreat

compared to The Miracle

Concentration on the woman

A vehicle for ~~transcendence~~ transcendence

Tranisci

State & civil society p. 272-276

BAZIN

Shot may be analyzed (p. 37)

"Fact" cannot

But later Rossellini represents "synthesis"

P. 95-96

Bazin justifies Ross. politically

for which he had been silenced in Italy

Quotes from catholic Amadeo Agnelli

Ross. presents not simple facts

But "presynthesized" something  
Rejecting analysis

Tranisci

p. 328+

Ross.'s belief in "innocence"

The "current revolution" ?

→



ROSSELLINI

2/11 cont.

Stylistic breaks

In OPEN CITY

When Pina dies, film becomes interior

In PAISAN

1st 3 have O'Henry sense

Last few become less tute

No synthesis in Po Valley sequence

Oblique, scarcely presented

"Forswears melodrama"

Absence in Ross.?

Within the text of the film

Transparency of style = absence of ideology

2/18

Gramsci

Subversives

Dog laborers

Petty intellectuals - such as characters in Il Posto

Hopeful for process of industrialization

Because it will be final stage before revolution

Social compassion for <sup>displaced</sup> peasant (note: de fame)

Conflicts w/ intellectual clarity

Exist on edges of Fellini

Protest against a mark of classlessness

Also known as lumpenproletariat

Except for petty intellectual

X



## Myth of transcendence

Priority setting on p. 279

~~Romance~~

Misplaced political activity vessels

"Substitute ideology"

Central role as dispenser or substitute of ideology

p. 294 "sexual question"

p. 296 repress population growth but still its nuclear  
"romantic reaction of transcendence"

← Magnani of child

Aborted in OPEN CITY

Virgin birth in MIRACLE

"She achieves transcendent quality"

Women are forced into transcendence through suffering  
(Disjunction of sexual roles)

According to Lukács (quoting Walter Benjamin)

Every relationship can stand for something else

C-U of pen abstracts it, it transcends

"Sign is to a code"

But how does that work in neo-realism?

Neo-realist is idealist position

Most films transgress it

Natural undecent by religious text

Social materialism

NEXT WEEK

Americanism & Fordism

on Intellectual & education

Maybe, Philosophy of Praxis



Rossetti

2/25

Arnsperg-Collingwood critical factions fashions

Rossetti as "personalist, autism filmmaking"

By Rohms + Rivetti

Current materialists see him as denying plot for history

Linked w/ Strain

Materialists (maybe "formalist"; if no ideology)

"Material nature of medium recorded in text"

Not necessarily ideological

Marxist sense

Material bases of human history spotlighted

Stripping history

Arnsperg / Italian political thought

Italian thought largely a reaction to reaction to Marx

Croce, Gentile dominate Italian thought

Hegelian

Risorgimento (1840)

Unification of Italy

Led by Garibaldi (general of army)

Piedmontese dominate it

Bourgeois enemy of Arnsperg

Allied invasion in 1917 reenacts it

Royalists by Garibaldi

Instate royal

"The failure of Italian unity"

Intellectuals continue to hang on it

Cavours formed many governments (late 1800s - 1917)

← N. D. I. strikes

Socialist party supports

Italy defeated in 8 months

Soon after October Revolution hit



1920 Communist Party formed  
Left Wing - Bordigha led  
Followed Lenin  
Center - Gramsci

Supported by USSR  
Right - Togliatti

1922 Fascists march on Rome  
Mussolini (socialist before War)  
Industrialists supported

1924 Fascists in power  
Mattiotti denounced fascists & is murdered through

1926 Gramsci arrested

1927 sent to jail, stayed til 1937  
'20 - '35 he wrote

"Hegemony" according to Gramsci  
"Civil society"

all that is not state

"Political society" - everything dealing w/ governing

How did society acquire this structure?

How can one get consent of the people?

"Material description of culture"

Project of Ross + Gramsci

Not just description

Attempt to view things described in concrete historical

Lack of common language between intellectuals and masses setting

Though Tuscan dialect dominated

2 sorts of intellectuals

"Organic"

"Come upon discoveries, in isolation"

Leonardo

← unity of these is hegemony

collective





2/25 cont. "Rossellini"  
"Collective"

Important in his relationship to others  
"Film as an act of a collective intellectual presence"  
Perhaps concepts already brought up  
Not auteurs

Culture

Historically determined culture + impulses to  
over V that cultures  
absolute historicism

"Technocracy"

Technology over ideology  
Describing culture in material way in relation  
to historical concept

3/10

Little Flowers of St. Francis (1950)

← How does Medieval period work in Ross?

← How does Franciscan work in Ross?

Franciscan quality (ies)

Brotherhood, community outside society

Redefinition of what is family

Kinship w/ environment

Events presented elliptically

Thus violating Nazimian reality

But simply constructed, almost silently

Reflecting simplicity of Medieval Ages

As in Ampro (crazy monk)

Silence throughout Ross.

Keeping silence in resistance films

Magnani's silent sufferings



3/10 cont.

H. Francis "de-psychologized" ~~and~~

As in medieval tales

As in Propp's fairy tales?

Characters intruct w/ spiritual ideals

Not of each other

"Parody of causality" (?)

Optimizing around to choose direction

Psychology as a codified science

to big-foot sequence

We don't see pig's perspective

Analogous to our view of film

We as pig

We see what's absent but not what's added

The film works w/ denial (?)

Right around the time of the Rugman affair (1950)

Ross. develops special lens w/ particular deep focus

Fell from favor cut finances

EXTRA SESSION ON STROMBOLI on Tues afternoon 2:30  
VOYAGE on Wed.

3/17

Int. of Duane, Beyond Pleasure... FRIEND READING

Voyage to Italy

Rugman's various visits modulate life + death

Rugman's visit a movement toward history

Museums become more + more crude - from museum to pompi.



Rosellini  
3/17 cont.

Culture / Kultchur

"Traditionally defined as death" - MS.

Five culture is life on streets (?)

Going to Europe for culture Kultchur

Ignoring present conditions

"Ship-wrecked" people

Domestic Italian at parties

Domestic couple aspires to "extinction", necessarily

Kultchur becomes a sign of this "awakening to death."  
"Italy land of life in death" (?) - MS.

"Death is more + more discovered as film <sup>runs</sup> expresses" - M.S.

"Inner - subjectivity" ? - T.M.F.

"Private consciousness in relation to couple objects"

Interrelations between couple uninteresting

3/24

Paura

System of disguise

Most powerful is disguised as ~~vicious~~ powerless  
Text pushes her toward suicide + she withdraws

Who withdraws & it?

Husband, director, Other?

Moves toward closure

Deadness of the characters

3/31 (SEE LOOSE PAGE)



4/14

4/20 Socrates

SEE: Plato's "Apologia" - Socrates' appearance before Athens

Apologias throughout history of rhetoric

Plato's "Crito" - Socrates last days

Dialogue between Soc. + Crito

Also Plato's ~~Fa-do~~ Phaedo + Euthyphro

Also accounts in memoirs of people who saw it

Socrates story structured K-A-like

Martyrdom + transcendence

Character of nothing

figures which decide

from temporal events

← Ross's concerns

Idiocy syndrome

Connected w/ transcendence

connected w/ withdrawal

The "empty center"

Objects of discourse instead of promoters

Transcendent passivity

"Demos"

The state

BUT since '64-'65 he's attempted to withdraw from his work

As Straub + Rodard attempt

DECENTERED DIRECTOR

CENTER (VACUUM) FILLED BY OTHER

HISTORY PROBLEM

DRAMATIC VS. HISTORICAL TIME ?

Peaks of the hist. figures' life included

BUT not emphasized →

PAPER  
STORY  
TOPIC



# ROSSETTI 1

4/20 cont

Film absents itself from history (a large narration)  
Uses simple moments

SOCRATES like Pascal's legs

Bloodless, yet painful

Blood = director

Film presents neither "lives" or writings  
soph. bring own drama

ignore impeded to invest, And more effective

4/21 Blaise Pascal + Socrates cont

Sophism?

"Refilling the discourse w/ the gods" - Mitchell

"Overdetermination"

a layering of codes forcing the text into cliché  
~~father as central figure~~

Vacuum w/in Blaise Pascal

a character built around a hole

Very little of Pascal's writings included in text

"Absent discourse" in the film

Still the film is about thoughts & thinking thinking  
The people generally don't do that

→ Vacuum as central "text" around which the film is built  
"Centering"

At start, father in center, circumscribed by camera  
Pascal is placed on periphery  
Centering as cinematic code

When character isn't centered then we are tempted  
to search elsewhere for discourse (som off center in last pic)

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4/20 cont.

Cutting down the number of "events" (shots), a general  
stilling of action  
The "displaced text"  
Religious films w/ religion displaced, oblique  
Political films w/ politics displaced

5/5

AGE OF COSIMO D' MEDICI

Film spans 1429 - 1447

Pre - high Renaissance

Just after start of Ren.

"Development of perspective: keystone of Ren."

Final statement of film, possible

The state as art - organized by perspective

Alberti is to perspective as Ross. is to deep focus (?)

5/12 AUGUSTINE OF HIPPO

civitas - (city, civilization)

The city is Ross.'s work

Ross clips beginning + ending

Operates w/ Venter

"Rhetoric discourse" - historical films

Which the camera is responsible for?

Hist.

Text must be centered

Is that 'cause of individual? October

Bonnie + Clyde

but historical material isn't fully used (engaged)

So we must rethink history

If this is restatement, compelling us to rethinking,  
then where do we find that thought?



5/12 Augus. cont.

Individuals free from power of state  
Cosimo, Louis, et al.

~~center~~

"Re-centered"

A ~~re~~ centered rethought??

Narrative is harder to disrupt than form(?)  
Roman church as law in Ross.

"Ross. codifies this codification" (?)

Rome at crux of Ross's thought

Rome - ideal civilization vs.

Rome that is subject to decay